Museum Association QUARTERLY

Los Angeles County Museum / volume 15, number 4, autumn 1959

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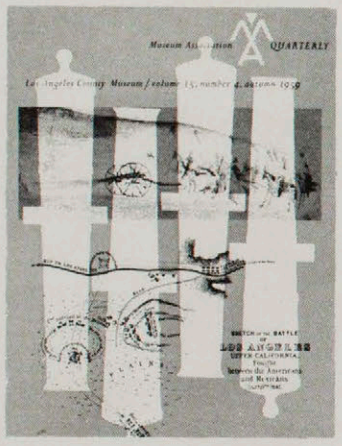

COVER: *"Cannon" designed by Fred Usher. See Russell Belous' story on page. 4.*

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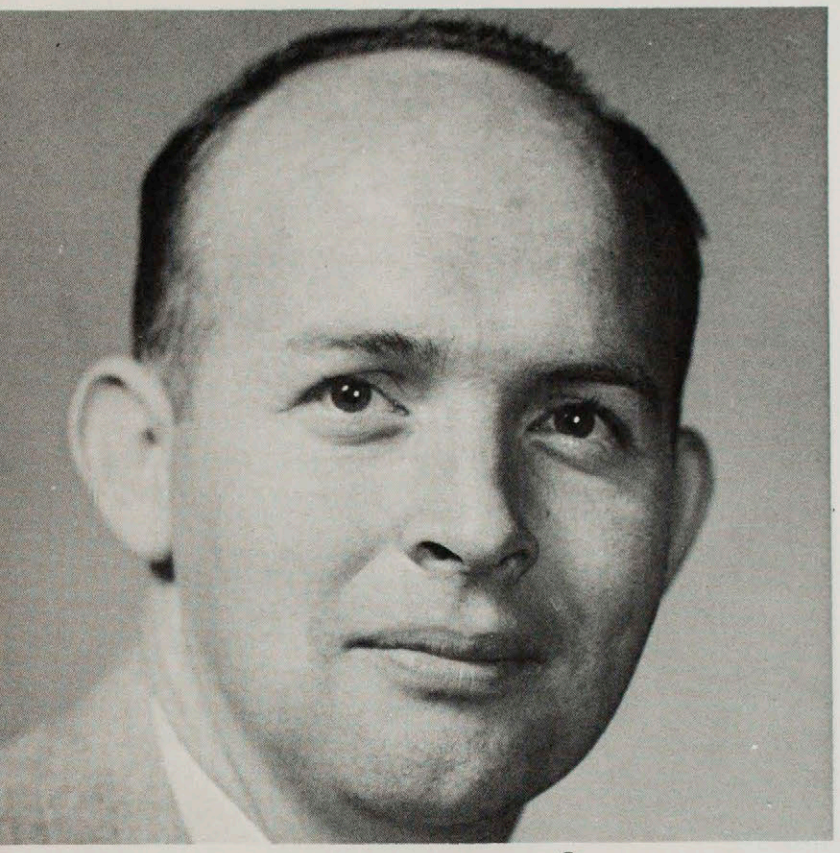
The QUARTERLY *of the Los Angeles County Museum. Volume 15, Number 4*



A message from Donald C. Cutter

Associate Professor of California and Western American History, University of Southern California

A GENERATION encompassed by a multitude of learning opportunities suffers from the likelihood of seeing without perceiving and of hearing without understanding. In many fields of science and of social science a conscious effort has to be made to stimulate the "unlearning process" as well as the learning process. The pervasive influences of television and motion pictures, where, with few notable exceptions, the "dramatic impact" of the story supersedes the facts, point up the need for precise information. Kit Carson, Davy Crockett and Wyatt Earp would be at great pains to recognize their celluloid counterparts, whereas Zorro, Rin-tin-tin and Paladin are as far removed from reality as the Lilliputians of *Gulliver's Travels*.

Add to this some educational systems which are dedicated to the completely undemocratic proposition that all education should be equal —a proposition that tends toward a median of mediocrity. Democracy requires only equality of opportunity, but demands stimulated intellectual climate for the superior student. The museum can aid in this enrichment, while in no wise penalizing other students.

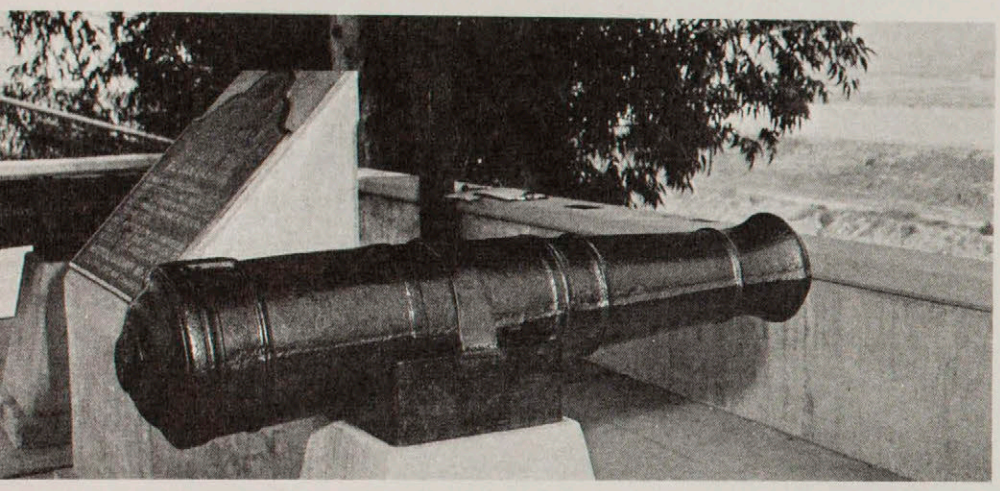
Certainly against this backdrop the museum's role is doubly important. First, it must present true facts, rather than generally accepted nostrums; and it must do so in a manner that competes in interest and appeal with other media which are not equally bound by the canons of truth. This is indeed a challenging role, but one well within the ability of trained museum personnel.

Second, the museum must, in order to achieve the above role, be a center of active research work, extending its labors to the end that facts be ascertained and promulgated. To ferret out truth the museum must make maximum use of the skills of its curatorial staff and must create an environment where independent researchers can join in the search for facts and in their meaningful interpretation.

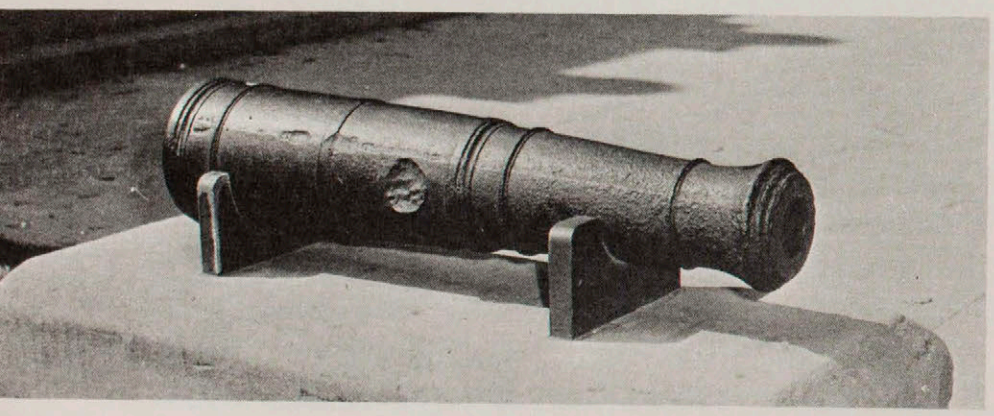
Public support of far-reaching museum programs of acquisitions, research and publication is as essential to the continued educational program of the museum as is support of that more obvious aspect called exhibition. Then the museum is the temple of the Muses, a place of study and learning on all levels—staff, researchers, and general public—and serves its maximum benefit to this generation and to posterity.

NEAR THIS SITE, ON
JANUARY 8, 1847, WAS FOUGHT THE
BATTLE OF THE
RIO SAN GABRIEL
BETWEEN AMERICAN FORCES COMMANDED BY CAPT.
ROBERT F. STOCKTON, U. S. NAVY, COMMANDER-IN-
CHIEF, AND COL. STEPHEN W. KEARNY, U. S. ARMY,
AND CALIFORNIANS COMMANDED BY GENERAL
JOSE MARIA FLORES.
STRUCTURE ERECTED BY THE CITY OF MONTEBELLO
PLAQUE PLACED BY BOARD OF SUPERVISORS OF
THE COUNTY OF LOS ANGELES, JUNE 2, 1934
HISTORICAL LANDMARK NO. 385
CALIFORNIA STATE PARK COMMISSION

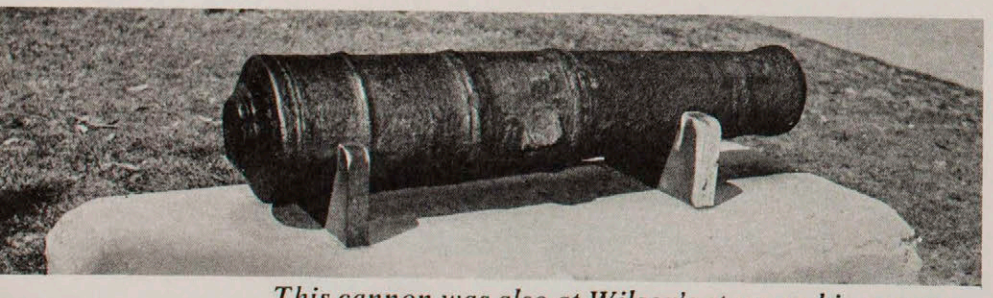
One of the two cannon at the Rio San Gabriel Battle Landmark in Montebello. A "4-pounder," it was at the first Los Angeles County Court House from 1881-1888, the second Court House from 1888-1934.



The two cannon at the Rio San Gabriel Battle Landmark in Montebello. They were at both of the Los Angeles County Court Houses from 1881-1934. The "8-pounder" is in the foreground; the smaller "4-pounder" in the background.



On the south side of the old entrance to the Museum is this "8-pounder." For many years it was in front of Wilson's store.



This cannon was also at Wilson's store and is now on the north side of the old entrance to the Museum. It probably fired a 4-pound cast-iron ball.

The Cast-Iron Cannon

By RUSSELL E. BELOUS

Assistant Curator of History

"THE ESSENTIAL fact is that the interpretation of local events—the types of events individuals and local historical societies deal with—could be vastly improved if seen from within as broad a setting as is possible."

So remarks Dr. Clarence F. McIntosh, in a recent issue of *The Pacific Historian*. He continues:

"Local and state historians should see the history of a local area and of a state in relation to the total context of events of the time and in other places. To do so will raise it above the hazards of local pride and trivia and will give it enriched interest as well as significance."

Now if one agrees with the above (as most historians would) you may legitimately ask: "Why write about cannon?" Did they win an important battle? Were they instrumental in settling a serious international affair? The answer is "No." Why, then, should they be considered at all? For two reasons: (1) They have "guarded" the old (east) entrance to the Museum for nearly 45 years, becoming almost a part of the structure itself. Where did they come from? Who put them there? Are not cannon usually on carriages? Why are they broken and spiked? (2) It is seldom that we can relate historical materials directly to so many important people and events as in the case of these cannon; and it may be, as we shall see, even a matter of international concern.

First of all, let us consider the facts as we know them to be; then, utilizing all the available source materials, we shall attempt some "educated guesses" to fill in the gaps. In this I have had the able assistance of Mr. Michael Thurman (University of Southern California). The conclusions are, of course, my own.

"(Andrés) Pico manifested his good faith

by telling the Commodore (Stockton) where the cannon were concealed... The Commodore asked me what kind of cannon they were, I told him they were common short heavy cast iron guns, to which he answered that they were not worth looking after... I told him then that if he would give them to me I would make them posts to keep the carretas off the entrance to my store... I hired a man with a carreta to bring them in and place them at the head of Commercial (and Main) Street(s)... where they may be seen to this day."

This was written by Benjamin D. (Don Benito) Wilson in 1877 and is probably the earliest *definite* mention of the Museum's cannon. Don Benito is referring, of course, to the events following the surrender of the Californians to the American forces in January, 1847. Two other iron cannon were also brought into Los Angeles at about the same time. One of these was planted in front of the Baker Block, the other was imbedded in the earth somewhere in Sonoratown, presumably near the place of business of José Mascarel. In 1881, when Los Angeles was preparing to celebrate the 100th anniversary of its founding, Dr. J.P. Widney suggested that it would be appropriate to remove these two cannon and place them at the corner of the Court House (Spring and Court Streets). *The Los Angeles Herald,* September 7, 1881, remarked that:

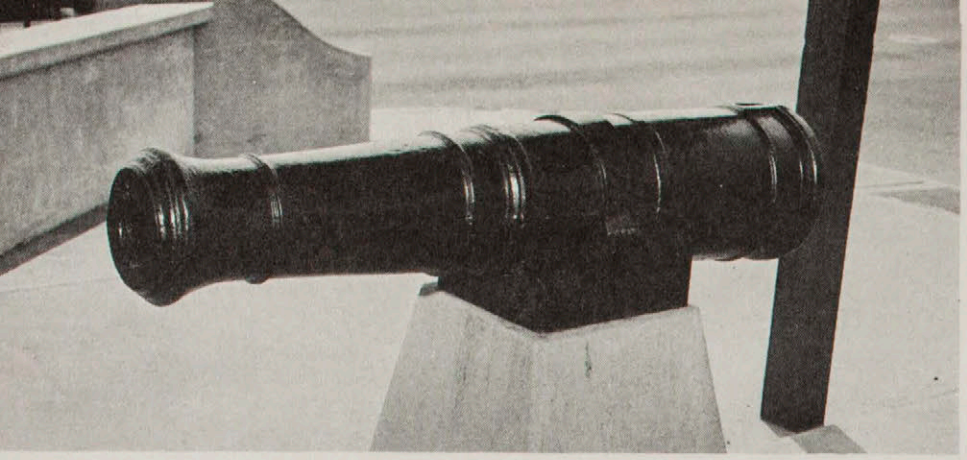
"It is (also) the intention to take up those at the corner of Main and Commercial Streets (in front of Wilson's store) and... to place one at each corner of the Court House..."

Fortunately the two extra cannon do not complicate the story (at this point) since photographs in the Museum's collection clearly indicate that Wilson's cannon are those now in front of the Museum. The construction of a new Court House in 1888 (at New High and Broadway Streets) apparently precluded their movement to the old location. Instead, they were removed, in the early 1900's, by the Native Sons of California (Ramona Parlor #109) and placed over the Broadway tunnel, the old site of Fort Moore. In 1912, they came to the County Museum, along with hundreds of other historical items, as a permanent loan from the Native Sons. In 1915, the cannon were mounted in the location where we may see them today.

The two cannon of Colonel R. S. Baker and José Mascarel, referred to earlier, were taken to the new Court House in 1892. They remained there until 1934 when, following its demolition, they were brought to the Armory in Exposition Park. At the suggestion of the Historical Society of Southern California, the Board of Supervisors, in 1941, directed that these cannon be placed at the approach to the new General Stockton Bridge, at Washington Blvd. and the Rio Hondo in Montebello. They were dedicated in 1945 as State Landmark #385.

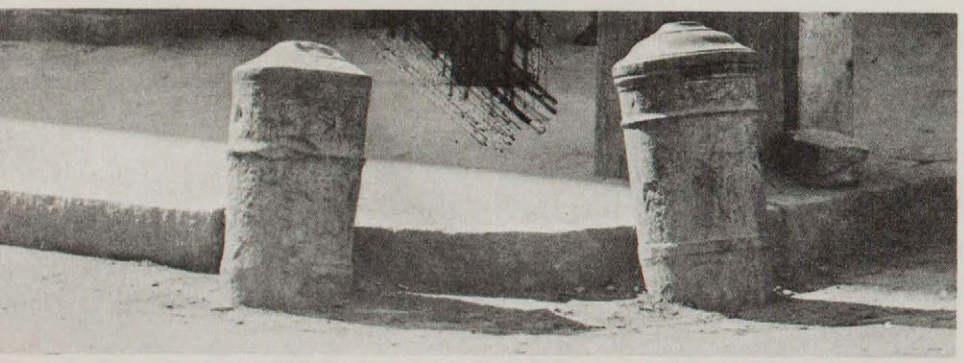
So we have answered several important questions—but this is still the "localized" history to which Professor McIntosh has referred. What of the broader issues which make a study of the cannon really significant? It is at this point that our research leads us to consider a mass of conflicting statements from all sources, both professional and amateur. Books, newspapers, documents, photographs, diaries and catalogues—all seem to conspire to preclude an accurate account. But perhaps there is a reason. Seldom in California history do we find a more impressive array of individuals who had direct contact with several historical items—in this case: our cannon. We can well imagine the difficulty in reconstructing the actual events.

Earlier, Don Benito Wilson began *his* story of these weapons with the Mexican War. The narrative, however, really begins some years earlier. The years following the successful revolt of the Mexicans against the Spanish (1821) were ones of unrest. In a general way, there was constantly growing resentment in the distant colony (California) towards the central government for its indifference and neglect, and a feeling of contempt and dislike among the colonists for the Mexican governors who were sent to dominate them. In 1831, the second in the series of "political protests" was begun by a small group against Governor Manuel Victoria. Among those who seized the Presidio at San Diego (including the ammunition and cannon) were men who were to later



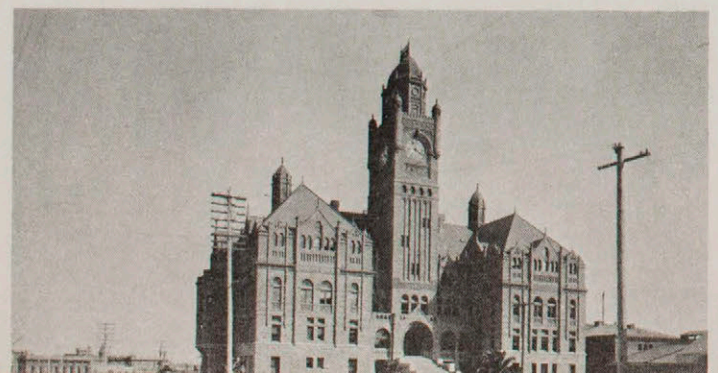
A close-up of the "8-pound" cannon at the Rio San Gabriel Landmark at Montebello. It was at the "old" Los Angeles County Court House from 1881-1888; the second Court House from 1888-1934.

The two cannon at the Rio San Gabriel Battle Landmark in Montebello. They were donated by Baker and Mascarel to the "old" Los Angeles County Court House in 1881, and were moved to the second Court House in 1888 remaining there until 1934. The "4-pounder" is in the foreground, the "8-pounder" in the background.



These two cannon, now at the old entrance to the Museum, are shown here in front of Don Benito Wilson's store at Commercial and Main Streets. They were placed here in 1847 and remained until the early 1900's, when they were placed over the Broadway tunnel. In 1912 they came to the Museum.

The Los Angeles County Court House, 1888-1934. View taken at the corner of Temple and Broadway Streets. Two cannon, donated by Baker and Mascarel, are barely visible here flanking the Broadway Street entrance.



play an important role in local and state affairs: Abel Stearns, Pio Pico, Juan Bandini, José Antonio Carrillo. Records indicate that *four small cast iron cannon* were then brought to Los Angeles by the rebels and may have played a part in the defeat of Governor Victoria at Cahuenga Pass in the same year. Are these the cannon now in Los Angeles? Since they are so poorly described we cannot, of course, be sure; but it is entirely possible. Now how and when did they get to San Diego? We will return to this later.

A number of years pass before we once again find the cannon in action. In 1846 the Mexican War begins; and, on the morning of July 7 of that year, some 250 United States Marines and seamen land at Monterey, raise the flag, and Commodore Sloat formally takes possession of California. The War will not last very long; but while it continues we again find a number of important persons who will be in some manner, concerned with our cannon: Commodore Robert F. Stockton, Major John C. Frémont, Governor Pio Pico, General José Castro, Lieutenant Archibald Gillespie, General José María Flores, Don Antonio F. Coronel, Kit Carson, Captain Andrés Pico, James W. Marshall, General Stephen W. Kearny. At this point we might note that there are a number of conflicting statements regarding the artillery used by both sides. A careful survey of the available literature suggests that the Museum's cannon were definitely not used by the Americans—since they had Army issue howitzers which are quite recognizable. If they were used, then, by the Californians: where and when? Earlier we found them in Los Angeles in 1831. What happened to them when the Americans arrived? The following is one possible answer after a careful sifting and weighing of the evidence.

Following the flag raising ceremony at Monterey, Commodore Stockton (assuming command from Sloat who returned home) and Major Frémont converged on Los Angeles from San Pedro and San Diego, respectively. General Castro's forces offered no serious resistance; instead Castro advisedly took the old Anza trail to Sonora, and Pio Pico, the

governor, sought refuge in Baja California. Stockton and Frémont met outside the pueblo on August 13, 1846, and, at 4 p.m. entered Los Angeles. So ended the first conquest of California by American forces. When Stockton and Frémont returned to the north in September, they left Captain Archibald Gillespie in charge of the city with a small garrison of but fifty men.

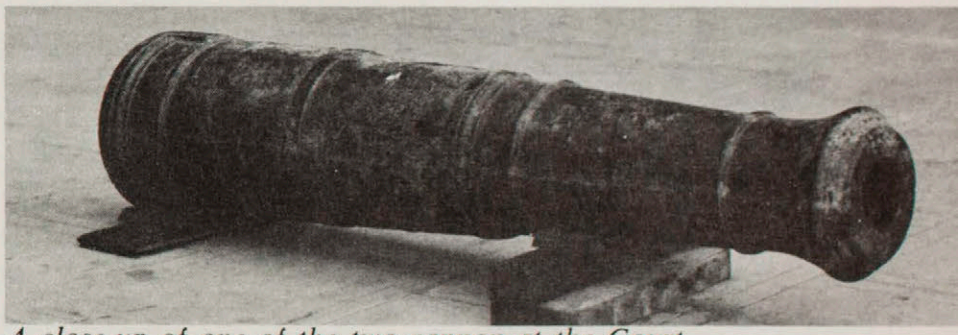
Gillespie, apparently, failed to "understand" the Californians. He was said to have displayed an air of superiority and intolerance which soon led to open insurrection. Fortunately, according to various reports, he had earlier dug up and brought into his barracks four (?) "old Mexican *cast-iron cannon*" which had been spiked and buried in a field east of Boyle Heights as the Americans approached Los Angeles. Now James W. Marshall (later of gold discovery fame) was employed as chief carpenter for the American Army in Los Angeles. According to Marshall's story (printed some years later) Gillespie ceased to take any interest in the cannon after their recovery. He had "begged Gillespie to get some acid to eat out the spiked vent holes"—but to no avail. However, previous to the day of the attack, Marshall claims to have mounted one of the guns on a pair of carreta wheels and to have succeeded in punching the vent hole open with a file. Using this cannon, the Americans were able to withstand the attack; but their position was precarious because of a lack of provisions and ammunition.

(Here, Gillespie takes issue with Marshall. Writing from Sacramento, May 5, 1858, to the *Sacramento Statesman,* n.d., under the title "An Incident of California History," as reprinted in the *Daily Alta California,* May 10, 1858, Gillespie says:

"...There were three old, honeycombed iron guns (spiked), in the corral of my quarters, which we at once cleared and mounted upon the axles of carts; we obtained lead distil pipes from a vineyard nearby, for our shot and grape; a shop supplied us with some fine merino cloth (there was no flannel) for our cylinders, which were made up by young ladies, now the wives of Americans...")

This building, built by John Temple in 1859, was the first Los Angeles County Court House. Next to the courtroom on the second floor was the theater; the ground floor was a market; the basement being used as a wine cellar. The two cannon of Baker and Mascarel, donated in 1881, can be seen at the corners, left foreground, facing Main Street. It was bounded by Spring, Main, Court and Market Streets.

A close-up of one of the two cannon at the Court House until 1934. It is a "4-pounder," now at the Rio San Gabriel Battle Landmark in Montebello.



A close-up of one of the two cannon at the Court House until 1934. It is an "8-pounder," now at the Rio San Gabriel Battle Landmark in Montebello.

So negotiations were begun for the surrender of Gillespie through the efforts of Don Benito Wilson who had earlier been captured at Chino by the Californians now under the command of General Flores. It was finally agreed that the Americans would be permitted to depart peacefully to San Pedro and that they would leave California on the first ship that came to port. Gillespie, probably wishing to "save face" in his retreat, requested that he be allowed to take the cannon along on his march. These, along with the horses, would be left on the beach. Reliable sources indicate that when Gillespie reached San Pedro he *broke off the*

breech knobs and trunions, spiked the vent holes, packed the barrels with stones and then rolled them into the surf. This description, although general, fits the Museum's cannon. However, at this point reports vary considerably. Some say that Gillespie destroyed four cannon; others believe that only two were brought to the beach, the others (2?) were already spiked and so were left in Los Angeles. This is an important point because it has been generally thought that the Museum's cannon (and those at the Montebello landmark) were used by the Californians nearly four months later at the battles of San Gabriel and La Mesa in January, 1847. Wilson believed that the cannon in front of his store came from these actions; but perhaps he was mistaken.

After reviewing the evidence, it is my opinion that he *was* in error. His cannon (now ours) and the two used similarly by Baker and Mascarel are most likely those destroyed by Gillespie in September, 1846. If this is the correct view how did the astute Don Benito make the mistake? Perhaps this is what really happened... We left Gillespie on the beach at San Pedro. On October 7 he was re-enforced by Captain Mervine's men who had just arrived from San Francisco on the U.S. frigate *Savannah*. Believing that the Californians were without artillery, the Americans landed without their cannon. On October 8, as they again marched on Los Angeles, they were met by a force of men led by Don José Antonio Carrillo. He *did* have a cannon, probably a small, brass 4-pounder (now known as the "Old Women's Gun," which is another story in itself). The Americans were defeated here, at Dominguez Ranch, and even the arrival of Commodore Stockton could not save the situation.

On December 6, 1846, the United States forces, under the command of General Stephen W. Kearny, met defeat again, this time at the battle of San Pasqual. These were, however, only temporary victories for the Californians. Frémont, at Monterey, began his march southward to Los Angeles on November 29, reaching San Fernando Valley January 11. The combined forces of Stockton and Kearny reached the San Gabriel river on January 7, 1847. It was here that General José María Flores used four cannon against the Americans: two were of brass, one a mountain howitzer captured at San Pasqual; the other the Old Women's Gun; the other two were described as "common, short, heavy, cast iron guns," which may have been hidden from Gillespie the previous August.

Following the stand by the Californians at San Gabriel and La Mesa, Andrés Pico, to whom Flores had abdicated his command, left Los Angeles and surrendered his forces to Frémont. On January 13, 1847, the war was over.

You will recall that Pico told Stockton where the two cast iron cannon were buried and Wilson received permission to retrieve them for his store front. It is at this point that he makes his mistake (or perhaps he had simply forgotten the incident when he wrote his memoirs in 1877). The two buried cannon, according to a reliable witness, were actually used for some time in Los Angeles to celebrate the 4th of July. They finally burst sometime in the 1860's. So if our estimate of the situation is correct, the only cannon which were available to Wilson, Baker and Mascarel were those which Gillespie had "spiked" at San Pedro the previous year.

I had indicated earlier that there might even be something of an international "flavor" here. This goes back to the question of how the cannon got to San Diego in 1831. A careful examination of all four cannon gives few clues to the origin and date of their manufacture. They may have been cast in Mexico or the Philippines in the late 1700's. Further research may answer this question. However, those of you who are more inclined toward historical "romanticism" may consider this: an old military catalog illustrates a number of early 19th century cannon; several appear to match our cannon exactly. The description reads: "British naval cannon used in the War of 1812. Following the war these were sold to Mexican revolutionaries." Could it be possible that English artillery, used against us in 1812, would appear some years later in the hands of American troops fighting that strange war of 1846? I wonder.

Mr. George Kuwayama, Curator of Oriental Art.

The New Curator of Oriental Art

RATHER than talk about himself, Mr. George Kuwayama, the Museum's newly-appointed Curator of Oriental Art, prefers to discuss Chinese painting, China's Palace Museum Collection, or the influence of oriental on occidental art.

The needs of our Museum for a larger permanent collection of oriental art is another subject which moves him. "We have some very fine loan pieces," he pointed out. "But we need permanent acquisitions of first-rate Chinese bronzes, Chinese and Japanese paintings, and Indian sculpture. And we should expand our excellent ceramic collection."

Mr. Kuwayama agrees with those authorities who consider Chinese landscape painting the finest in the world. In order to compare our own current abstract, subjective, personal approach to painting with that of the Far Eastern artist, whose traditions show striking similarities, we should have more Chinese and Japanese paintings, he feels.

Indian sculpture is among the most exciting anywhere, he said. "We can appreciate the early Buddhist sculpture of the orient as we do mediaeval art in Europe, for its development was very much like that of Romanesque and Gothic Sculpture in France."

As for Chinese and Japanese ceramics, they have greatly influenced modern ceramic design in the Scandinavian countries, which in turn has influenced us, he added.

The exchange of art leads to its growth, he believes. "Here in California, where the temperature is admirably suited to open-air living, the Japanese forms of architectural design are evident. The close integration of indoor and outdoor areas, the flexibility of open interiors, the use of natural materials and plain surfaces, as well as a post and lintel construction with an ornamental quality in the exposed structural elements are features now common on both sides of the Pacific."

He considers the increase of popular interest in oriental art both the result of a world that is rapidly growing smaller, and of our startling discovery that ancient oriental philosophies and art styles have real meaning for us today. "The collecting of oriental art by museums in California is fairly recent," he noted. "Many museums—San Francisco's, for example—have as yet no curators or sizable collections of oriental art."

Mr. Kuwayama was born in New York City in 1925. He attended Williams College, majoring in biology until a course in art convinced him that it was here that his vital interests lay. After serving with the 82nd Airborne Division of the army he returned and graduated in 1948.

Throughout his graduate studies at Columbia University, New York University's Institute of Fine Arts and the University of Michigan, he emphasized oriental art.

He has held such important awards as the Charles Freer Fellowship, the Louise Hackney Fellowship and the Inter-University Fellowship. He was associated with the Freer Gallery of Art in Washington D.C., the Cooper Union

Museum in New York and the University of Michigan's Department of Fine Arts.

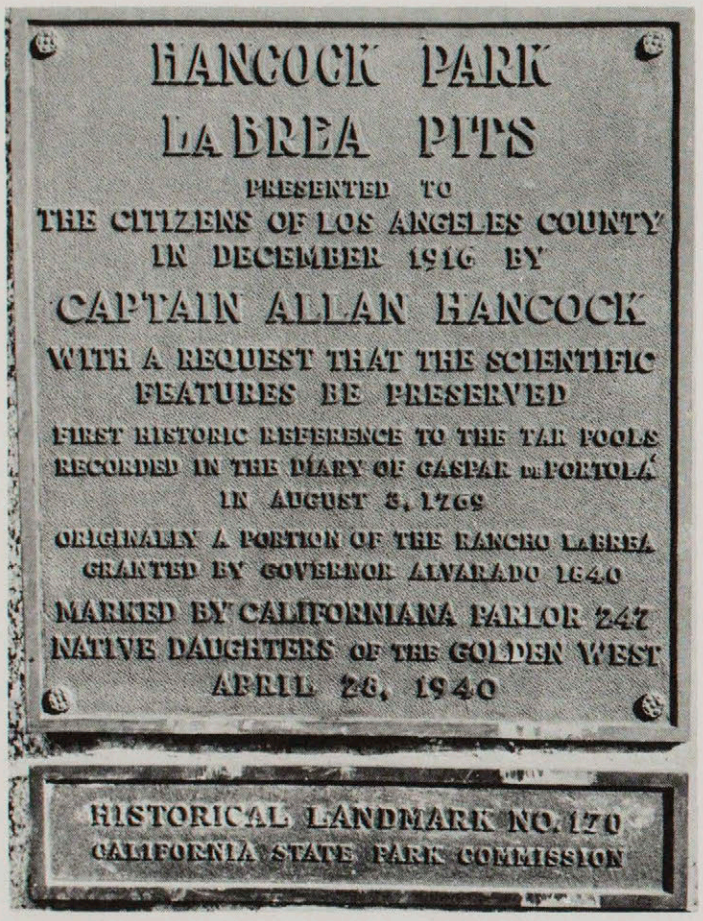
He spent 1952 and 1953 in Japan and has devoted the past two years to research and study in Taiwan, Japan, Southeast Asia, India, the Near East, and Europe.

About his travels he remarked particularly on the impact of the Chinese Palace Museum Collection, brought from China to Taiwan when Chiang Kai-Shek left the mainland. "It contains the finest collection of Chinese art in the world, including the cream of Chinese painting."

"It was very exciting to see great paintings every day," said Mr. Kuwayama, whose special interest is secular figure painting from the T'ang to Sung dynasties—a period from which little remains, but one which he views as vitally important for later developments.

The new curator recognizes that one sign of our phenomenal cultural growth here is the widespread desire to learn more about oriental art. "Let us hope that we may further stimulate this desire with a representative collection of the finest examples in each medium," he said.

A. v. B.


HANCOCK PARK
LA BREA PITS
PRESENTED TO
THE CITIZENS OF LOS ANGELES COUNTY
IN DECEMBER 1916 BY
CAPTAIN ALLAN HANCOCK
WITH A REQUEST THAT THE SCIENTIFIC
FEATURES BE PRESERVED
FIRST HISTORIC REFERENCE TO THE TAR POOLS
RECORDED IN THE DIARY OF GASPAR de PORTOLÁ
IN AUGUST 3, 1769
ORIGINALLY A PORTION OF THE RANCHO LA BREA
GRANTED BY GOVERNOR ALVARADO 1840
MARKED BY CALIFORNIANA PARLOR 247
NATIVE DAUGHTERS OF THE GOLDEN WEST
APRIL 26, 1940
HISTORICAL LANDMARK NO. 170
CALIFORNIA STATE PARK COMMISSION

Landmark plaque on boulder at southeast entrance to Hancock Park.

Victor Zanoni, caretaker of Hancock Park, gives guided tours to visitors from every state in the country, who come to see the world-famous La Brea pits.

What Is Hancock Park?

By HILDEGARDE E. HOWARD

Chief Curator, Science

LOS ANGELES is blessed with many beautiful parks, some largely recreational, others devoted to the preservation of wild life. Hancock Park, located in the heart of the busy Wilshire Miracle Mile district, might be classified within the latter category, but it has the unique distinction of serving for the preservation and study of life of the *past*—Hancock Park is the site of the Rancho La Brea asphalt deposits, famous throughout the world for their yield of thousands of Ice Age fossils. In recognition of the significance of this site, it bears the State Historical Landmark Number 170.

Some 15,000-20,000 years ago the asphalt deposits were accumulations of sticky tar, which entrapped the animals of the region in somewhat the same manner as quicksand, except that the process of sinking was apparently very much slower. The mired animals, in turn, supplied the "bait" that brought carnivorous beasts and birds of prey to the scene, only to become entrapped themselves in the act of feasting. The fascinating story of pre-

historic Rancho La Brea is too long and too well known to be repeated here in detail. But a brief review of the discoveries leading to the establishment of Hancock Park should be of timely interest.

Rancho La Brea was originally one of the old Mexican land grants, and covered over 4000 acres. As now generally understood in scientific circles, however, the name is applied to the particular acreage on which the fossil-bearing asphalt beds are located.

The Rancho was for many years owned by Major Henry Hancock, and the asphalt was an important commercial product used for street paving, roofing, etc. Bones were frequently found in the course of removing the asphalt, but their significance was not appreciated. In 1906, the importance of the fossils was recognized and the Hancock family generously granted permission to the University of California, the Southern California Academy of Sciences, and others to excavate the deposits. In 1913, Captain G. Allen Hancock gave to the new museum of the county of Los Angeles the sole rights of excavation, and a few years later deeded the 23 acres of fossiliferous land to the County with the understanding that its scientific aspects be preserved for posterity. The area then received the official title, "Hancock Park," in honor of the donor and his parents.

The Museum alone removed about 400,000 fossil bones, representing some 200 different kinds of animals, as well as quantities of insect and plant remains. The University of California and other institutions had previously amassed smaller, important collections. The discovery was proclaimed the world over as the largest accumulation of Ice Age life known to man. Scientific studies began with the larger, more outstanding forms such as the Ground Sloths, Saber-tooth Cat, American Lion, Dire Wolf, Shortfaced Bear, Bison, Horse, and Camel, and extinct birds such as the giant vulture, *Teratornis,* various extinct eagles including the Stilt Eagle, the California Turkey and the La Brea Stork. But hundreds of tiny mammals, birds, and insects, and the seeds of plants are still under scientific scrutiny. Although the

Supervisor John Anson Ford, Director Jean Delacour, and Dr. Hildegarde Howard discuss plans for continued development of Hancock Park. Restorations of American Lion in background.

The Observation Pit enclosure provides opportunity for visitors to view fossil bones in place in the asphalt.

Early Museum excavation of "Elephant Pit"—a narrow, deep pit that yielded bones of more than twenty mammoths and mastodons, as well as other Pleistocene animals.

Presentation by Museum Association of a memorial plaque honoring Dr. Chester Stock, Vertebrate Paleontologist and former Chief Curator of Science at the Museum, who worked ceaselessly to bring about the development of Hancock as a scientific monument. Left to right: Anthony Thormin, Museum Association; William Sesnon, President, Museum Board of Governors; Supervisor John Anson Ford. December 8, 1954.

final word has yet to be said regarding the entire assemblage, enough is already known to make possible an interpretation of conditions in southern California in the past.

On the basis of fossil plant studies, the landscaping at Hancock Park has been carefully worked out in an attempt to reproduce conditions as they existed during the latter part of the Pleistocene epoch, or Ice Age. All planting within the park is now native to California and of a type related to that known to have grown here in the past (by reason of the fossil plants found). Some of the peripheral planting is still non-native, but plans include its eventual replacement. Of the twenty or so fossiliferous pits excavated, one has been left with bones in place so that visitors may see the accumulation as the scientists saw it. A few other completed excavations have been left open, reproducing the type of tar lakes that, in Pleistocene time, entrapped the animals of the region. Underground conditions of gas pressure and tar seepage are present today, as they were in the past, though on a reduced scale. Gas bubbles are still evident in the open "pits" and new tar seepages frequently appear throughout the park, requiring the constant surveillance of the park personnel to protect equipment and prevent visitors from walking in the sticky substance. To visiting classes and scientific groups these new seepages are of extreme interest, demonstrating, as no lecturer can, the process whereby nature created the earlier tar traps.

The two members of the Museum Science staff stationed at Hancock Park carry on an active program of guided tours and talks to groups. Even though the total number of persons that visit the park is not known, those who come to the Observation Pit are counted and these average over 12,000 per month.

At the present time, the skeletons of the ancient animals from the "tar pits" are on display at the County Museum in Exposition Park, some eight miles from Rancho La Brea. Original plans for Hancock Park, however, included the erection of an exhibit building to house a representative collection of the fossils, and the constructing of additional statues of the prehistoric animals in lifelike poses around the large tar lake on Wilshire Blvd. A terrace from the building overlooking the "lake" will tie the restored Pleistocene scene into the museum building containing the mounted fossils. The accomplishment of these exhibit plans will form the final link in the presentation of the entire Rancho La Brea story at the site of the discovery. The development of Hancock Park as a scientific monument will then be completed.

Chamber Music on The Air

Niiya Trio. Harris Monosoff, violin; Yoshiko Niiya, piano; Charlotte Harris, cello.

SUNDAY after Sunday, year after year, the Museum's weekly Chamber Music Concert gives Southern Californians good music from 3 to 4 p. m. It is doubtful if anywhere but in Los Angeles so varied a selection of top-ranking musicians as appear on the programs could be found, according to its producer, Russell J. Smith, Chief of Education. Only because of the abundance of talent available here did he first undertake to guarantee KFAC, "The Music Station of the Air," continuous and uninterrupted concerts weekly throughout the year. This was in 1950.

The program began in 1947, at the suggestion of County Supervisor John Anson Ford, with a series of thirteen weekly concerts. Starting with the duo, the historical development of chamber music was demonstrated by the addition each week of another instrument, until the full Chamber Symphony was attained.

Half an hour of these early programs were carried as a public service by radio station KFWB. They were introduced and discussed by leading musical personalities of the area.

Now in their twelfth year—their longevity is considered remarkable for this type of presentation—the concerts attract radio listeners numbering over 70,000 and a live audience that usually fills the auditorium at the Museum to capacity. When the Roger Wagner Chorale and Orchestra with soloist performed Bach's B Minor Mass, members of the audience overflowing into side galleries stood throughout the two-and-a-half-hour work.

Cello Octet, under direction of Wendell Hass.

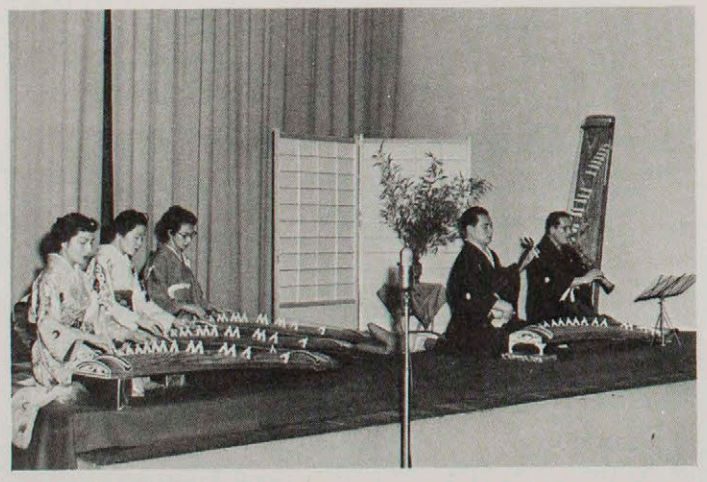
For the past ten years KFAC engineer Leonard Robinson has spent his Sunday afternoons seeing to it that the broadcasts are mechanically perfect and managing the complicated controls.

Elizabeth Waldo, violinist and director of the Waldo Ensemble, in a program of Pan-American Folk Music.

Annette Kaufman, pianist; Louis Kaufman, violinist.

Palm Sunday. Part II of Handel's "Messiah" was presented by the Cathedral Choir of the Immanuel Presbyterian Church Chamber Orchestra, Organ, and Soloists. Conductor, G. Malcolm Groher.

Easter Sunday. The Cathedral Choir presented Bach's "Mass in B Minor" with Richard Ellsasser as conductor and organist.



Traditional Japanese program. Kimio Eto, soloist and director.

Amati String Quartet.

Programming the concerts as well as solving the innumerable complex technical and timing problems involved requires cooperative effort by many people. The musicians arrive for final rehearsal at two o'clock sharp. During the next hour positions of instruments are changed, the script is checked, hasty conferences are held; the Museum audience is seated, often noisily.

Just before three, announcer Carl Princi calls in from the KFAC studios in Prudential Square to make sure everyone is ready. And at three the program comes on the air—a miracle of smoothness!

It is KFAC's only live music broadcast; the frequency is from 30 to 15,000 cycles, giving it true high fidelity quality.

The concerts are financed for half the year by the Los Angeles County Board of Supervisors and for the other half by a grant from the Performance Trust Fund of the Recording Industry, made available to the Museum by the American Federation of Musicians, Local 47.

A Trust Fund publication sums up the Chamber Music Concerts thus: "By long odds the most distinguished series of performances, from an artistic point of view, presented anywhere by the Trust Fund... Of the highest and purest quality, the concerts are played by small groups of renowned musicians, most of whom command fees many times the scale paid by the Trust Fund, but who accept it as a gesture on their part towards the success of the project."

A. v. B.

No Ivory Towers

"IT MUST be restful to be a curator," remarked a tired realtor enviously to his wife. They had just heard a lecture by Dr. Richard F. Brown, Chief Curator of Art, on "The Influence of Paint on Painting." "You get to tell an intelligent audience about what you know best, and like. The rest of the time you can sit in a nice quiet office, surrounded by silence!"

The absurdity of this concept can be seen by a glance at any curatorial staff member's calendar. Consider a curator's responsibilities: the care of collections; new acquisitions, gifts and purchases; exhibitions; loans; special programs; research; field trips or explorations; writings and publications.

In addition he may supervise workshop and training courses, and he must represent the Museum at important outside events related to his special field. He is called on to serve on juries for numerous exhibitions. Professional organizations elect him to office; he works on committees and attends meetings, often on his own time.

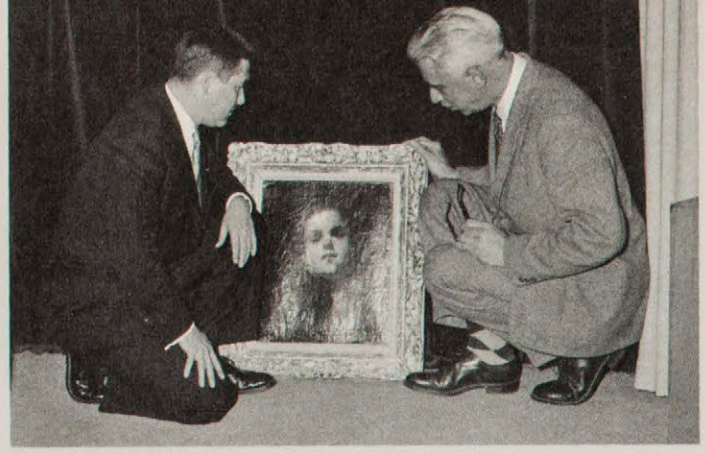
This is not all. The number of daily requests he receives for information or advice which must be answered by letter or telephone is staggering—over 11,000 such contacts were made with science curators alone last year. Yet one of the miracles expected of a curator is finding time for the lectures which are also part of each division's program.

Within the Museum much of the lecturing program is handled by the Educational Division. Mr. Russell J. Smith, Chief of Education, believes that a Museum trip will be successful in direct proportion to the time spent planning it by all participants. Over television's *Learning '58* last December he mentioned aids available from the Museum for preparation for the visitors, and urged getting "the Museum habit," rather than trying to take it all in at once. Meanwhile, at the Museum, the Education Division's staff devotes much of its expert attention to background study so that the greatest possible meaning will be given to the numerous talks scheduled. Many hours are devoted to lecturing and teaching by Mr. Smith, and by Miss Frances Nugent, Dr. John Baur, and Miss Gretchen Sibley, Museum instructors in art, history, and science respectively.

Throughout the school year gallery tours for school classes are given from ten to one four mornings a week, with a special gallery reserved for an hour so that children and their teachers may study Museum materials at first hand. Regularly scheduled by the Education Division are tours for special groups; public gallery talks; lectures before exhibitions, and monthly gallery talks for young children. In many of these, curators and guest speakers take part.

In addition to the tours arranged by the Education Division, many outside groups from schools and other educational groups are conducted through the science laboratories by the curators of the various sciences. Such tours were arranged by the Science Division for the Museum Association's Students' Party and the children's program on the Invitation to Enjoy series.

The Education Division conducts in-service training classes for Los Angeles City School teachers. Miss Sibley regularly addresses teachers' workshops and institutes as well as various organizations, PTA Councils and Chamber of Commerce meetings. Her subjects range from straight information in her own field of biology and techniques for teaching it, to methods used in the Natural Science Workshop, of which she is a sponsor. On Saturday mornings Miss Sibley and members of the Science Division's curatorial staff lecture and work with outstanding high school students who compose the workshop. For the spring course, eight



Dr. Richard F. Brown with Mr. Murray Pease discussing "The History of the Influence of Paint on Painting."

Mr. Russell J. Smith, Chief of Education, showing TV viewers some objects of interest to be found at the Museum.

A gallery session brings in extra people: the Rico Le Brun painting, "Crucifixion," with a mixed audience from a high school and the general public. Lecturer: Miss Frances Nugent.

science curators each devoted ten Saturday mornings to conducting these classes in their laboratories.

Because there are not enough instructors to take care of all the children's school classes visiting the Museum, a new instructor-training plan is in effect which provides volunteer docents. A group of four hand-picked volunteers has also been trained by Miss Nugent to help meet the increasing demand for lectures on art.

To broaden the knowledge of all Museum staff members, Mr. Smith and Miss Nugent have recently originated the regular briefing of staff members on all current and permanent major exhibitions. These talks offer informal and informative knowledge by staff specialists. Attendance is voluntary. During the recent show, "Artists of Los Angeles and Vicinity," for example, Mr. James H. Elliott, Assistant Chief Curator of Art, and Miss Nugent encouraged a discussion to which Robert E. Wade, head preparator, Robert Clark, background artist, and Robert Quinn, printer—known as "the three Bobs"—all contributed. Taking part also were personnel from the library and bookshop, as well as several guards and maintenance men.

When time permits, Museum instructors lecture at schools and colleges, as do curators. It is the Education Division's policy to lecture once to new outside adult groups; after that, efforts are directed towards bringing such groups to the Museum.

Among the many requests for lectures received by Dr. Baur was that of the television program *Guidepost* (KCOP Channel 13). Here he discussed the history of maps, with special emphasis on the earliest maps of California. California Missions, Abraham Lincoln, Colonial America, and all phases of Indian life have served as subject matter for his many gallery talks.

After speaking at six different elementary school districts to a total of 2600 elementary teachers, Miss Nugent was invited in June to address the principals and general supervisors of the West District of the Los Angeles City Schools. Delighted to carry her message to this influential group, she spoke on "Enjoying Pictures," a topic which was the heart of a three-year study program carried on by 250 teachers in the Teachers' Workshop at the Museum.

Since Museum instructors can't handle all the requests for qualified speakers, curators too must take time to address, instruct and enlighten public and private organizations. Dr. Brown admitted giving "so many lectures each month I don't count them." Recently he took part in the first seminar of the Museum Training Course held in New York University's Graduate Institute. In the past months he has

opened the Art Views series of lecture-luncheons with a talk on van Gogh; led off a series for the Committee of Fine Arts Productions at UCLA; spoken at the Norton Simon residence to the Junior Art Council on the Simon Collection; lectured at Wilshire-Ebell Club, the Pasadena Art Museum, Los Angeles City College and to dozens of other groups.

Dr. Brown, Mr. Elliott, and Miss Ebria Feinblatt, Curator of Prints and Drawings, have all appeared on the television program *Feitelsen on Art* (KRCA Channel 4). Dr. Brown was host to Mr. Lorser Feitelsen on a television tour of the Museum; Mr. Elliott told about the exhibition of Korean National Treasures, and Miss Feinblatt spoke about the Daumier Exhibition.

During the show "Woven Treasures of Persia" Mrs. Stefania P. Holt, Curator of Textiles and Costumes, conducted groups almost daily. A lecture on "Applied Connoisseurship" by Gregor Norman-Wilcox, Curator of Decorative Arts, opened the Invitation to Enjoy series. In Williamsburg, Virginia, where he supervised the recent furnishing of the Tryon Palace, Mr. Norman-Wilcox addressed the Eleventh Annual Antique Forum.

Demands are great for lectures by history curators also. At the dedication of the Portola Landmark on January 27th, Miss Ruth I. Mahood, Chief Curator of History, discussed historical landmarks and what the public can do to help preserve them. In February she lectured to local chapters of the DAR on "Mary Lincoln, Wife and Mother," as an accompaniment of their tour of the Lincoln Exhibit. Besides conducting Saturday morning classes in physical anthropology for Museum Juniors, the Assistant Curator of History, Mr. Russell E. Belous, spoke on several television programs. Of these "Arms and Armor" and "California History" were televised from the Museum (KTTV Channel 11). Three other lectures by Mr. Belous were beamed to classrooms over KTLA Channel 5.

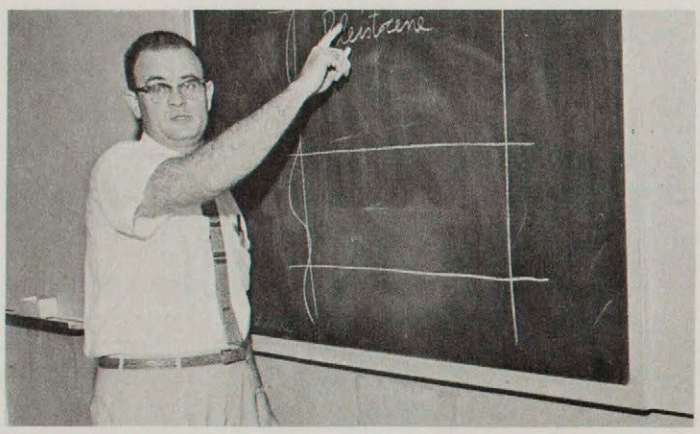
Like other divisions, the Science Division must confine its lectures to events of primary importance. Heading these, according to Chief Curator Hildegarde Howard, are meetings of

Dr. John E. Baur, History Instructor, telling school children about La Brea fossils and the animals that once roamed the area.

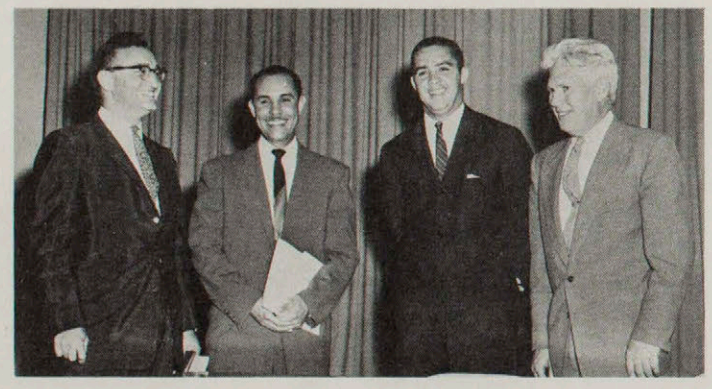
Mr. Gregor Norman-Wilcox, Curator of Decorative Arts, explaining the fine points of a 16th century Limoges tray.

Ruth I. Mahood, Chief Curator of History, talking to the Historical Society of Southern California.

Dr. Hildegarde Howard, Chief Curator of Science, has made a point of taking time to give personal interviews to young people seeking career advice. Shown here with Miss Barbara Beckus, senior student in science at the University of Redlands.



Russell E. Belous, Assistant Curator of History, talking to the Anthropology class in Science Workshop.



Left to right: Dr. Fred Goldstein; Mr. William T. White, Jr.; Rev. James A. Hargett; Mr. Robert M. Ariss.

scientific societies. Next come educational groups; lectures to these are often given on the curators' own time. Last year the science curatorial staff gave fifty-six lectures. This year's lectures included one by Dr. Howard to the Southern California Academy of Scientists when she retired as its president. Her subject was "Science in the Museum."

The Curator of Anthropology, Mr. Robert M. Ariss, spoke to eighteen different groups on "Man in Our Changing World," and lectured twice on archeology.

At a geological society section meeting held in Tucson, Arizona, and chaired by Dr. Theodore Downs, Curator of Vertebrate Paleontology, Dr. Thomas Clements, Curator of Mineralogy and Petrology, spoke on the Chapala Formation, Jalisco, Mexico. Dr. Clements also gave three lectures at North High School in Torrance, and addressed the Women's Luncheon Club at the Biltmore Bowl on "The Expedition in Search of the Source of Mexican Jade."

Discussing birds and insects of Baja California on a zoological society symposium meeting held in San Diego were Mr. Kenneth E. Stager, Curator of Ornithology-Mammalogy, and Dr. Fred S. Truxall, Curator of Entomology. Mr. Stager has also scheduled some talks on his recent expedition to India. This summer Mr. George Kanakoff, Curator of Invertebrate Paleontology, presented a scientific paper in Redlands. Another paper was presented by Mr. Lloyd M. Martin, Associate Curator of Entomology.

Some Museum programs are shared by other divisions. At "A Day in the Wild West" (one of the Invitation to Enjoy series), Mr. John Dewar, Assistant Curator of History at the William S. Hart Museum, had the help of the combined history and education staffs in explaining various facets of the Hart Ranch.

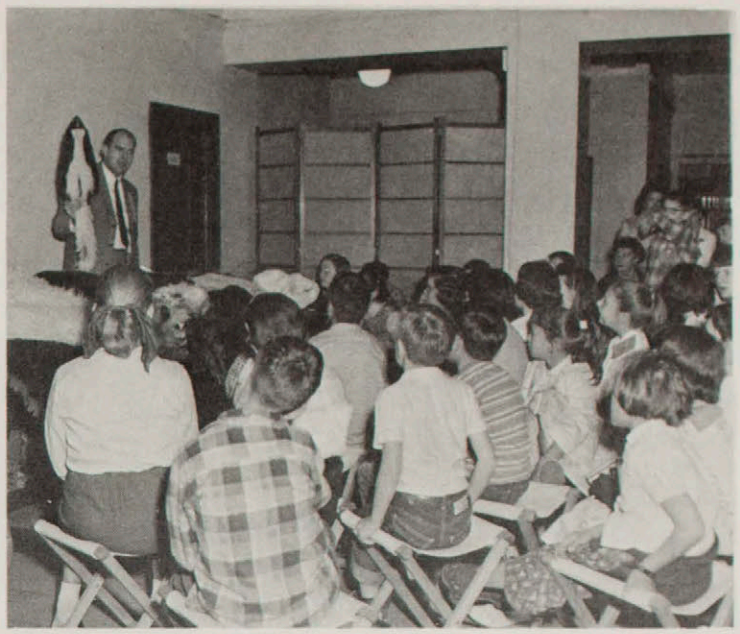
Museum Coffee Hours give small outside groups an inside look at special departments. For example, a group interested in early Los Angeles history may meet in Miss Mahood's office, then be taken by her to see items from that period.

Behind-the-scenes tours involve all divi-

Lecture to San Bernardino County Historical Society on Fossils from Lago de Chapala, Jalisco, Mexico, January 1959. Dr. Downs is holding antilocaprid cranium and horns.

sions. Large visiting groups are welcomed when possible by Museum Director Jean Delacour, Assistant Director Charles F. Gehring, or by a Division Chief. Then curators and staff members explain their duties and aims to the visitors in their departments.

Though our curators of today are no less dedicated to their work than were their predecessors, many people old enough to judge



Dr. Charles McLaughlin talking to children during Junior Junket Invitation to Enjoy Series.

have remarked on a difference: today's curators appear to be younger, stronger and more outgoing. They have to be!

A. v. B.

The Museum Spotlight

Christmas Shopping at the Museum

The Museum Bookshop, under the guidance of the new manager, Stephen Arpas, offers an enticing array of potential gifts for the whole family, with the suggestion that Christmas shopping could be completely painless... in between the French Rooms and the Egyptian mummy.

For the young boy and girl there are mineral sets, handmade Indian dolls and jewelry, books on ancient and pre-historic life which range from 25 cents to $10.00. The older child, and parents too, would be interested in the more advanced books available on art, science and history. Many of these books describing the

Mrs. Bert Katznelson and Mr. Stephen Arpas wait on children in the Bookshop.

Thirty-Year Club. Left to right: (standing) Henry Anson Wylde, Chief of Exhibitions Division (35 years); Bonnie C. Templeton, Curator of Botany (30 years); Melville N. Lincoln, Senior Curator of Habitat Section (38 years); Hildegarde Howard, Chief Curator of Science Division (32 years); Ransom Matthews, Associate Curator of Mechanical Sciences (30 years); (seated, retirees) Virginia Stoneman (retired 1958 with 30 years service), left, and Irene Tillinghast (retired 1957 with 32 years service), both of the Education Division; with Dr. Hill (center).

Dr. Hill accepting the Supervisor's scroll presented by Director Jean Delacour.

minerals, sea shells, reptiles, and birds of the Los Angeles area and surrounding communities were written by the staff of the Museum. For that hard-to-please friend or someone special there is a large variety of American Indian and exotic Nepal jewelry (prices start at $1.00); fine art reproductions are available in prints and sculpture; also imported Spanish, hand-carved wooden figures ($1.50-$1.95).

Christmas cards featuring art reproductions from famous collections are now on sale (priced from 5 to 25 cents).

A 20% discount is available to Museum Association members on most items.

"Thirty-Year Club" Honors Dr. Hill

The Museum's "30-Year Club" honored retiring Curator of Marine Zoology, Dr. Howard R. Hill, at a luncheon on July 31st. For his 37 years of outstanding service, Dr. Hill was awarded the Supervisors' scroll by Director Jean Delacour.

Dr. Brown Brings Outstanding Pictures to Los Angeles

On his recent trip to Europe, Dr. Richard F. Brown, Chief Curator of Art, was commissioned by private collectors in the Los Angeles area to acquire paintings for their collections. Dr. Brown brought back thirty fine pictures including Canaletto's "Doges' Palace in Venice," Redon's "Birth of Venus," Vuillard's "Interior Scene," Gonzalez' "Reclining Figure," Vlaminck's "River Landscape," Matisse' "Portrait of a Woman," Degas' "Ballet Scene," Pignon's "Scene in Province," and three pictures by Brianchon.

History Curator Appointed Vice-President

Miss Ruth I. Mahood, the Museum's Chief Curator of History, was appointed Vice-President of Region 14 of the Conference of California Historical Societies. Region 14 includes Los Angeles and Orange Counties.

The Museum Association Newsletter

Volunteers at the Museum

Recently your Executive Committee, ever on the alert to stimulate the interests of its members, and to provide more opportunities for them to enjoy the Museum, asked that a survey be made of the "volunteer opportunities" here in our Museum. They contacted the Volunteer Bureau, a Community Chest agency, which has placed many of the volunteers who are at present working here in the Museum, to assist in this survey. The Volunteer Bureau has, for the past several years, been deeply interested in furthering the "volunteer opportunities in the cultural fields" here in our city. Naturally, the Volunteer Bureau was most interested in this proposed project, and having served as a member of the Bureau committee, I very readily volunteered my services to conduct this survey for the Museum Association.

With the able assistance of Miss Martha Ullman, an intern from the Coro Foundation, we set out to interview all of the departments of the Museum, not only to discover if they were using volunteers but how they could use more volunteers in the future. This monumental task proved not only stimulating and interesting but very enlightening. In the History Department, for example, there are over 2,000 medals which need to be sprayed, cleaned, and numbered. Also there is a large collection of dolls which needs to be identified and cataloged. The Library Department uses a few

Lunch time at the Round Table Discussion Group. Miss Frances Nugent, Art Instructor, talks with volunteers Mrs. Quaintance Foman; Mrs. Oscar M. Gross, Chairman of the Volunteer Study Group; and Mrs. Edward C. Cazier while clipping for the reference file.

Mrs. Oscar M. Gross and Mrs. Edward C. Cazier, volunteers, filing materials in the Volunteer Study Group.

Mrs. Oscar M. Gross, volunteer, talking to a school class.

Wendy Holt; Mrs. France Raine, a Museum volunteer; and Becky Raine at the supply wagon during one of the Saturday morning Children's Gallery Tours.

volunteers, but has a need for many more also, to do such jobs as arranging foreign catalogs, recataloging books, and doing vertical filing. The Library Department has a fascinating collection of early California newspapers around the 1900's which needs to be cataloged. The Science Division uses quite a few volunteers at the present time. The Invertebrate Paleontology Department and the Marine Zoology Department are using volunteers to sort and label the specimens. However, here too there are many more jobs which need to be done and could be done by qualified volunteers, such as the stuffing study skins of birds and mammals, and the organizing of the common index of plants.

The Education Division has made very good use of volunteers in such capacities as lecturers, tour guides, and docents for the children on Saturday mornings at the Museum. The Art Division has several excellent volunteer groups such as the Junior Art Council and the Costume Council who assist a great deal in fulfilling the needs of this department. The Exhibitions Division does not at the present time use volunteers, because of the technical skills needed; however, volunteers trained in the specifics of the division would prove very helpful.

One of the most interesting phases of this survey was the interviewing of the volunteers themselves. Here are a group of extremely dedicated citizens, both men and women. As in many volunteer jobs, as the person becomes more involved in his job, he spends more and more time working. Frieda Gross, in the Education Division, has become so invaluable that she is often mistaken for a paid employee. The satisfaction of volunteering comes in the knowledge that one is needed, and is performing a service that will better our community.

This survey will continue in the fall, and, in forthcoming *Quarterlies,* we shall report our findings and progress. The Volunteer Bureau has become so interested in this survey on this phase of volunteering that it has focused one of its yearly orientation sessions here at our Museum, on October 20th, on the subject "Volunteer Opportunities in the Cultural Field."

May I take this opportunity to publicly thank the entire staff at the Museum for its wholehearted cooperation, and the Executive Committee of the Museum Association for this wonderful and most stimulating experience.

Mrs. Marvin T. Smith, Jr., *Chairman, Special Museum Committee on Volunteers*

James H. Elliott, Assistant Chief Curator of Art, watches Mrs. Herman Weiner, President of Junior Art Council, present Council's Prize Award to artist Jack Hooper.

Summer Art Openings

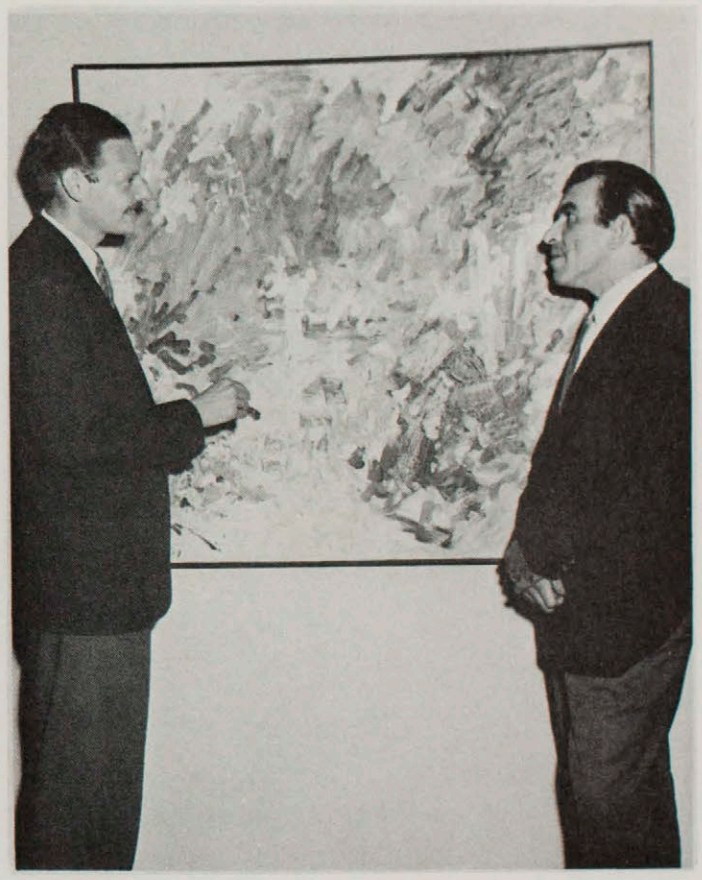
The Museum Association's reception for the Annual Exhibition, Artists of Los Angeles and Vicinity—familiarly known as The Annual— was held in a garden setting under the stars, thanks to arrangements made by Miss Lucille Libow, the Museum Association's executive secretary.

Thirteen prize awards and two purchase awards were presented to local artists. For this exhibition, judges Elmer Bischoff, San Francisco painter, Kenneth Sawyer, art critic for the *Baltimore Sun* and *The Hudson Review,* and David Smith, sculptor from Boston Landing, New York, made 201 selections out of 2760 works submitted by 1678 artists.

In accordance with the Junior Art Council's new policy, paintings hung at the Annual (except for purchase prize winners) automatically became a part of the Art Rental Gallery during the exhibition. Of those not rented or sold approximately twenty were selected for the Art Rental Gallery's regular display.

The first of all Mayan exhibitions to be shown in the United States, including some one hundred examples of Mayan art, was previewed at the Museum Association reception in the Sculpture Gallery. According to Gregor Norman-Wilcox, who installed the exhibition, it was noteworthy for its newly-discovered pieces and the fact that is represented 3,000 years of Mayan culture—pre-Columbian civilization. After being shown at five great American museums the Mayan exhibition concluded its tour here, where it drew larger-than-expected attendance. Half of it then went to Guatemala, half to Philadelphia.

Among guests were Guatemala's consul general here, Colonel Oscar Mendosa A., outstanding archeologists, and representatives from *Life* and *Time.*



Gerd Koch and Peter Voulkos, both double award winners and recipients of Junior Art Council Prize and Purchase Awards, converse in front of former's Purchase Painting, "Spring Garden with Sun Wet Path."

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You are encouraged to extend an invitation to your friends to become members of the MUSEUM ASSOCIATION — to enjoy with other members the special activities which the Museum Association sponsors and the special privileges available only to its members.

Members receive:

1. INVITATIONS for two for the Members' Previews.
2. SUBSCRIPTIONS to The Quarterly and the Art Bulletin.
3. THE CALENDAR listing all exhibitions, lectures, films and concerts — monthly.
4. DISCOUNT OF 20% on most items in the Museum Bookshop.
5. INVITATION TO ENJOY PROGRAMS for members and guests only — including activities for children.
6. SPECIAL LECTURES for members and guests only.
7. PAINTING CLASSES for members' children.